



Behind the Scenes...

From the very beginning, I have said that I planned to publish ten issues of **ukulele player** per year. We are right on target for that. December 3rd will mark the official one-year anniversary. I don't have anything special planned, but I am not looking that far ahead at the moment.

This issue, Issue 9, we bring you another great Kala Uke Give-Away. This time, it is the Kala Tenor Travel Uke.

Last issue we featured the Kala soprano travel uke and, ironically, Ken Middleton, who represents Ohana Ukulele in the UK, was the lucky winner. I'd just like to say that Ken submitted his name for the contests before he was affiliated in any way with Ohana Ukes. So, Ken, congratulations.

We have the Ohana solid mahogany pineapple ukulele in review this issue. What a beautiful instrument. I won't say anything more on the cover, but read the review and if you get a chance to play one, don't miss the opportunity.

Brittini Paiva, the ukulele darling,

has a new CD and we review it in this issue.

Jake Shimabukuro has a new EP and both the story behind it and a review are also in this issue.

We have a relatively "unknown" in the "Up and Coming Artist" spotlight this time around. You may not have heard of "thejumpingflea", Matt Dahlberg of Mukilteo, Washington, but my hope is that after you read this issue, you will know him well.

Matt is a talented young performer with a good head on his shoulders and has worked hard refining his craft.

In the artist spotlight we have Steven Sproat. If you don't know "Sproatie Lad", then you'll enjoy the introduction.

One of the most interesting talents in the world of stringed instruments, Rick Turner, is in the Luthier Spotlight.

You may have heard of "Compass Rose" guitars and ukuleles. Rick Turner is the man behind the workbench. He has taken musical instrument building to a new level of art

and science.

Oscar Schmidt has sent us a ukulele for review and to give to some lucky reader. It is a one-of-a-kind instrument, a "work in progress", in Tom Ferrone's words. This is a mango uke with a larger sound-hole and some other tweaks.

I love it when a ukulele manufacturer takes a successful product and tweaks it, further refining it in some way. It shows that they are not sitting still. All of the manufacturers are looking at ways to improve their instruments and bring you great sounding ukuleles while maintaining reasonable prices.

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Steven Sproat

If you are in the UK, and play the ukulele, you have probably heard of Steven Sproat. If you are in the USA, you might have heard the name.

A while ago we reviewed Steven's DVD UkeLounge. In this issue, Steven is in the spotlight.

Steven Sproat is a ukulele player of the "George Formby School". By that I mean to say that he plays the same sort of style and technique that Formby made famous. His technique is classic ukulele from the Vaudeville days when players like Roy Smeck and Cliff Edwards came to notoriety.

Steven has mastered this style of ukulele playing, but unlike many of the players of that era, Steven adds a nice vocal mix to a lot of his performances. I particularly liked his rendition of the classic tune, "Alone Again, Naturally".

In its early years, the ukulele was a novelty instrument in many respects. It came to the mainland USA as a cultural phenomenon from Hawaii. It grew to popularity in the Vaudeville theatre circuit because it was light, portable, and didn't cost as much as a piano or other instruments.

George Formby was the English answer to Cliff Edwards. While Ukulele Ike entertained the Yanks, Formby made a bunch of movies with a "war" theme on the other side of the pond.

As a lad, Steven Sproat listened to George Formby and made it a goal to play like him.

Today, Steven is a master of the Formby style and he teaches those same ukulele strokes and rhythms that made Formby who he was. Steven, though, doesn't have the antics and bawdy behavior of Formby and that is probably why he is a hit with audiences.

I wanted to interview Steven because he is keeping alive some of the techniques that were born in the heyday of ukulele and survived thanks to a handful of players. "Sproatie Lad" is one of the top players of this style and now teaches these same techniques through seminars and instructional DVDs, like UkeLounge.

Here is the interview:

Q: You started playing ukulele in the 1970s, how old were you?

A: I was ten years old.



Q: Your website does mention George Formby as an influence. How long after learning the basics of ukulele playing did you start learning Formby's complex strums?

A: About age 16 when I started to perform in public at concerts pubs, clubs and as a Butlins Redcoat.

Q: In the 1980s, you started playing guitar. Are there any other instruments that you play?

A: Just guitar and uke.

Q: From the website, I can see that you have a Martin ukulele. What ukuleles do you own? Is there a particular "favorite" uke in your collection?

A: I have a Pete Howlett soprano ukulele with a dreadnought body which is my main uke. I also have a Gibson UB3 banjo uke which is the same model that Formby favoured and I love that too

especially in a big venue as it cuts across. I did have a Martin 2 for a while and also a "0" and there are several pictures using a larrivee which I loved -but had to sell at the time. Other ukes are a Lanikia concert spruce top and a Phil Cartwright soprano he made for my daughter (So I guess thats hers ...not mine).

Q: When did you first start teaching ukulele workshops?

A: First started taking uke workshops only recentley..only in last 2 years or so really..although i've been teaching individuals for many years.

Q: You have a diverse group of musical influences, but as far as ukulele playing and style, are there any performances or players, aside from George Formby, that were influential?

A: Influential players early on were Stephen Helme, Peter Moss, Lee Mannering who I still

admire and today's players like Elias Sibley, Ukulele Bart, and James Hill. Uke acts I admire are great acts such as Gabriella, The Rinky Dinks, Gus and Fin and The Re-entrants who all have their own style.

Q: 1989, you released your first "album" titled "Straight Down the Line". There were three ukulele songs on that album. How many CDs have you recorded?

A: There have been 3 albums and 3 singles..most of my cds only feature the odd uke song and very few of my uke songs have made radio airplay (exception being Alone Again, Naturally in the US).

Ironically my guitar songs have had airplay in UK and abroad including Radio 2. I did a gig the other day and a lady who played on my album was there and had no idea I played ukulele. Some think of me as a singer songwriter and guitar player.

Q: Your website mentions that you'd like to do a "ukulele album", is there a time-frame that you have in mind for it?

A: I plan to do a mainly uke album 2010 featuring covers including songs by Chris Rea, Aha, Andy Williams, Oasis, Will Young, and a few re-workings of my material ...with maybe just a few guitar songs. Hopefully recording will start this side of Christmas and released in Spring.

Q: You have played some pretty large "gigs" in the past,



what is the biggest venue you have played and what was the largest "crowd"?

A: Biggest venue? I think St. Davids Hall, Exeter in 1989 I won 3rd place in A BBC Radio 1 competition – playing ukulele when it wasn't very hip to do so. As a 'Butlins Redcoat' I played regularly to 2000 people each week, but St Davids' had several thousand if I recall rightly that night.

I was asked by George of The Ukulele Orchestra of Great Britain to perform a set at Ronnie Scott's Club in London 1989. It was a memorable occasion, a uke night near Christmas with all the genres you can think of and this was while 'The Uke Orchestra' were just kind of getting known. It was a cool classy evening..one of the best.

Q: Have you been involved with any ukulele festivals? Were you teaching, performing, or both?



Making beautiful music is your passion, helping you do it is ours.



A: Ukulele Festivals have included New York 2007, teaching and performing Dublin 2009 performing, Hollesley 2009 teaching and performing, also Oswestry UK Uke Festivals 2005, 2007. I hope to play Italy in 2010.

Q: I know that some of the ukulele clubs in the UK have hosted workshops where you have taught basic and advanced ukulele strumming techniques. What do you charge for workshops and seminars?

A: Its hard to put a price on workshops and seminars..I tend to take into account where the venue is ..how many people ..and other factors. Generally I put a lot of work , planning into them and with having written three books and a DVD behind me I have an idea how to maximise the available time. As an average I guess a daily rate is around £350 to £400, but another way of doing it is for a club to charge a ticket price to cover costs and sell by ticket . I m hoping to plan a US workshop tour so anyone interested I'd love to try and make this work.

Q: In what "bands" or musical acts have you been a part in the past? Any future possibilities for a "band" or sorts?

A: Bands have included School of Thought (pop band), The Two Blazers (jazz). I've had the privilege in having many great musicians on my albums including Van Morrison's drummer and Dire Straits

drummer. At present I play where possible with an ace keyboard player called Paul Rahme and a conga/percussionist Karl Jenkins.

Q: You have written three ukulele books, "Starting Ukulele", "Absolute Beginners: Ukulele", and "Absolute Beginners: Ukulele Two", are they only available through your website?

A: The 3 books I've done are available in Music Shops worldwide and Online at Tesco's, Amazon, Ebay - Distributed by Music sales Ltd -also known as Musicroom (in US they are known as 'Wise' Publications). Its only recently the books have been made available in the US so I'd welcome any feedback if they appear regularly? At present we don't have a US Distributor for the recent ukelounge DVD but its available in shops now in UK.

Q: You also have a ukulele instructional DVD "UkeLounge" that we reviewed in a previous issue of Ukulele Player. How well has that sold?

A: DVD selling very well indeed..we get enquiries all over Europe and Far East and may be selling into other countries wholesale soon. We're

very pleased with the feedback and thanks to Ukulele Player for your support!

Q: Are there any new projects in the works?

A: New projects, yes but prefer to keep it quiet just now! Also CD album 2010 ...other stuff is in discussion stages.. but should unfold 2010.

Q: Do you have any future musical goals?

A: To get more stuff on Youtube -proper recordings in a studio and good pop songs done well on uke.. also to have a songbook with 'how to do' techniques that match the songs.

To do more gigs and concerts. I did one in Tewkesbury with Elias Sibley (fine uke player) and we have totally different styles and the audience were amazed what the uke could do from fingerstyle to strumming..would like to do more joint gigs like these..it was a great night.

Thank You, Steven, for setting aside the time from your busy schedule for this interview.



Brittni Paiva Four Strings - The Fire Within

Brittni Paiva's latest CD, titled "Four Strings: The Fire Within" once again proves that a musician doesn't have to be long in years to be a seasoned professional.

This new CD features four of Brittni's original compositions and a collection of tunes that she makes her own. Here is the line-up:

1. Tamacun
2. Cruisin' on 7
3. Sunday Morning
4. Acelerou
5. Hour of the Lamps
6. Somewhere Over the Rainbow
7. Made For Me
8. Europa
9. Fusion West
10. Fusion East

I hit the play button and before I could even sit "Tamacun", the first track on this CD, swept me away. This track seemed to jump right at me. Music poured over me in a beautiful array of notes expertly played. This is a great tune to kick-off a new album. Within a single musical staff, I was owned. Brittni caught me and reeled me in.

"Cruisin' on 7" is a smooth and relaxing tune. What a great follow-up to the first track. The snare drum and cymbal work on this song was absolutely

perfect. There are some nice little percussion accents, too. This song has a fantastic arrangement and nothing is overdone or leaves you wanting.

"Sunday Morning" is another relaxing tune. This is music to accompany your morning coffee. This is a nice tune, but I like "Cruisin' on 7" better. It displays a musical maturity way beyond Brittni's twenty-one years.

"Acelerou" is another beautiful tune and masterfully played. Right now, my toes are tapping and my head is bobbing. This is the sort of music that grabs me and doesn't let go.

"Hour of the Lamps" has an exotic flavor to it. It features fast picking along with strumming and a steady percussion beat. This song sounds like a combination of Baltic and Middle-Eastern music. There are subtle little percussion accents, too, like a wood-block. See if you can hear it.

"Somewhere Over the Rainbow" is beautifully played. This is a more traditional rendition, not the "IZ" version that most people are playing.



"Made for Me" is another one of Brittni's original compositions. I love the intro. The harmonizing ukulele is a beautiful start to a wonderful tune. I love the accents on the chord changes.

"Europa", the Carlos Santana tune, is a classic. This is a fabulous rendition. As popular as this tune is, Brittni makes it her own, not so much in the arrangement but in the way she plays it. Simply beautiful.

"Fusion West" is an energetic tune that has a solid beat and a haunting orchestration. Followed by "Fusion East", which has a Japanese flavor to it, these two compositions are a great wrap to a really top-notch CD. There is a lot of multi-track recording in this last number. I love the arrangement and the musicianship is first-rate.

"Four Strings: The Fire Within" is a fabulous collection of tunes brilliantly played. I actually like Brittni's own compositions the best, in particular, "Cruisin' on 7", which in my opinion is the best track on the album.

This is a great album from a truly great performer. Well done.



Ohana PK-35G

Ohana has a reputation for producing great-sounding instruments at budget prices.

The PK-35G is Ohana's solid-wood entry into the pineapple uke fray.

I took this ukulele, along with several other ukes, to a local ukulele club meeting and it made its way around the room about three times in the two or three hours that I was there.

There are lots of budget pineapple ukes on the market and most of them are not made very well. The PK-35G, however, is a small ukulele with a BIG voice.

Ohana put together a solid mahogany uke that sports an high-gloss finish, rosewood fretboard, and a rosewood bridge. The headstock is cut in a traditional crown shape.

In addition to the all-solid-wood construction, the nut and saddle are bone, which gives this little uke lots of sustain.

The premium friction tuners hold really well and it is a good thing, indeed, because the headstock is small and my long fingers are inclined to bump adjacent tuners tuner knobs

when I try to move them in certain positions. That's only a minor inconvenience. I quarter-inch more headstock width would be beneficial.

Ohana has been using Aquila Nylgut strings over the last year or so and they made this ukulele sing. It has a sweet voice and there is plenty of volume.

Believe it or not, I was able to fit this uke in a standard soprano Lanikai uke case. It was a tight fit, but I did not have to force it at all.

Pineapple ukes have a little more mid-range tone than standard sopranos. I compared it to the Ohana Zebrawood soprano, the SK-25Z and they really both have distinct tones. The zebrawood uke was bright, not as bright as a spruce/maple uke, but moreso than a solid mahogany soprano. The solid mahogany pineapple has, by comparison, a sweeter tone that is bright, but mellow.

The action on the PK-35G is really great. I hear no buzzing and the intonation is perfect all the way up the neck. This particular sample has very nicely trimmed frets. There are no sharp edges and they are all



nice and even. There are 13 frets. The neck meets the body at the 11th fret.

I love the sound and playability of this ukulele. It is a great value and I have found it online as low as \$145 (USD). At that price, this is a real bargain and probably the best solid mahogany pineapple, bar none. I highly recommend it.



Jake Shimabukuro - Annon

A while back, I was surprised with a shipment from Jake Shimabukuro's PR man, Michael Bloom. I opened the envelope to find "Annon", Jake's new EP.

I had the last issue ready at that point, with the exception of Bill Tapia's interview and I wanted to save "Annon" for this issue, so, here is the story behind the CD.

Jake was approached about doing a commissioned work for the 750th Memorial Service for the Shin-Buddhism's founder, Shinran Shonin.

The Memorial Service will take place at Jodo Shinshu Hongwanji-ha Nishi Hongwanji



from April 2011 to January 2012. This memorial was observed by the Honpa Hongwanji Mission of Hawaii in September 2009 in conjunction with the 120th anniversary of the Mission with thirty-five Hongwanji temples.

It was the Honpa Hongwanji Mission of Hawaii that commissioned Jake to compose "Annon" (which means "May Peace and Tranquility prevail throughout the world").

What is interesting about Buddhism, in general, is that it does not rely on the idea of "deity", like other spiritual paths. Buddhism does not necessarily conflict with other religious or spiritual paths, as such.

Buddhist teachers emphasize a few things that make it somewhat unique in today's world. There is a core belief in the sanctity of all living things and a respect for the world and everything in it.

What better way to celebrate the idea of attaining spiritual harmony with all that exists than to express it with music.

"Annon" is a beautiful composition, masterfully played



by Jake Shimabukuro. Simply put, this is beautiful music. If you want to meditate or ponder the principles espoused by Buddhist philosophy or you just want to relax and forget about the world, "Annon" is a good way to do it.

The second track, "ichigoichie" is another beautiful composition. Like "Annon", "ichigoichie" is perfect ambient music for meditation or contemplation.

One of the things Western Civilization needs to do more frequently is slow down and relax. It is healthy to wind down and forget about the world for a while, or to think more about the natural rhythm of things and stop pushing so hard and fast all the time.

"Annon" is beautiful music.

Think of this as a CD single. If you love Jake's music, you will love Annon. It's only two songs, but it is nine minutes and thirteen seconds of pure relaxing, inspiring music. Put it on a loop and give yourself an half hour away from the world. You'll be glad you did.



Kala Tenor Travel Uke

In Issue Eight we reviewed the Kala Soprano Travel Uke. In this issue, we present to you the KA-SSTU-T tenor travel ukulele.

This tenor travel uke has a solid spruce top, laminated mahogany back and sides, rosewood fretboard and bridge, black and white binding, and die-cast tuners.

The action is very low on this uke and it suits the slim profile of the neck very well.

Kala put Aquila strings on the uke and they give the instrument a surprising amount of volume. Good choice of strings, Mike.

Word online is that people typically consider any ukulele a travel-friendly instrument and I do, too, actually, but put one of these ukes in someone's hands and they come away with a different point of view. It's funny how many people laughed about a manufacturer bringing a travel uke to market, then those same people want one after playing Kala's travel ukes.

The tenor travel uke is much louder than I thought it would be. It can hold its own in a room-full of ukes. It is comfortable to hold and play and it really is a lot slimmer if

you make a side-by-side comparison with a normal soprano or tenor uke.

Another really nice addition to the travel uke is the bag that comes at no extra cost. I really love the embroidered logo. The gig bag is heavily padded and looks very classy.

There is something very utilitarian about the bridge on this uke. It's not fancy in the least, but it does the job nicely.

The spruce top has a nice grain to it and is just what this uke needs to project sound the way it does. Anything other wood and I doubt that this uke would perform even close to this configuration.

The back of this uke is curved and some people have said that they would think that it would be hard to play without a strap, but I did not find that to be the case at all. I really like the feel of this uke when I play it.

The lower bout seems wider than it should be when you look at it, but play the uke a few minutes and you will probably find yourself thinking what I was at that point... it's perfect. The dimensions of this ukulele need no refinement. This is a well-designed instrument.



When Mike Upton told me that he was going to send me the soprano and tenor travel ukes for **ukulele player** magazine reviews and the Great Kala Uke Give-A-Way, I had already read about them and heard Music Guy Mic's sound sample of one. I knew that they sounded pretty nice. I was eager to see just how much thinner front to back that these ukuleles are.

If you travel a lot and need to save space, Kala travel ukes do make a difference.

The tenor uke holds its own against other ukes. The soprano is louder than I thought it would be. If you had to pick one of the two, pick the tenor. It is a good performer and is about half the thickness of a regular tenor uke.

So far, the only other slim-line ukes are made by Bruko. The Kala product is superior. I would not be surprised to see more companies jump on the idea, though.



Ukulele Lowdown adding a bass to your uke group

by Steve Boisen

*"I'm gonna add some bottom,
so that the dancers just won't
hide."*

Sly & the Family Stone,
"Dance to the Music"

Since starting my own ukulele group earlier this year I have been using the internet to check out many similar groups around the country for new ideas. One thing I've noticed is that most of the other groups seem to consist of only ukuleles as far as instrumentation. In some groups this is by design due to a strict "ukes only" policy, while in others it seems to have occurred naturally.

The members of my ukulele group have always brought along additional instruments at our meetings which I encourage as long as they don't overshadow the ukes. Guitars (acoustic, tenor, archtop and lap steel), harmonicas, autoharps, basses (acoustic and electric), ocarinas, kazoos and various percussion instruments have all made appearances alongside ukes of every shape and size.

Perhaps I'm biased since it's my primary instrument, but I find

that the addition of a bass really enhances the sound of our uke jams and performances. One of the many things that distinguish the ukulele from the guitar is its limited range of notes. Although this is one of the elements that give the uke its distinctive sound, it also prevents it from providing any semblance of a bass part. Even on a baritone ukulele the lowest note in most chord shapes is seldom the root. This is why the ukulele and bass go together so nicely. Their respective ranges insure that they never get in each others way and the bass has the ability outline the ukulele's chord progression by providing the root notes. There's also something "right" about string instruments of different ranges playing together. Whether it's a classical string quartet or a bluegrass band, there's a natural blend that makes for an effective ensemble sound.

Another reason a bass makes a great addition to a uke group is its role as a timekeeper. It's not uncommon to encounter ukulele players who find it challenging to play in strict time. These are often folks who are new to playing a musical



instrument, but even experienced strummers can have this problem if they are not used to performing with other musicians. Adding or dropping a beat (or a measure) here and there is not a big deal when you are playing by yourself, but a room full of uke players doing this can spell disaster.

Even the simplest tunes can become a confused mess which may frustrate the more experienced players and perhaps even the audience if you are performing for one. A simple, solid bass part can do wonders in helping a group of ukuleles stay on course. Even the simplest bass parts usually include "walkups" and "turnarounds" that indicate when it's time to change to the next chord or start the song over again. You may not be familiar with these terms, but you've certainly heard a bass player using these techniques to guide an ensemble.

The bass is also very effective in establishing the tempo and feel of a song as well as signifying when it's about to end.

One question you must consider when adding a bass to your group is exactly what instrument to include. I've personally found

that the double bass (a.k.a. upright bass) is a great match as it's an acoustic instrument and one that's particularly well suited to the type of music that ukulele players tend to favor such as tin-pan alley, folk, country, swing, oldies and Hawaiian songs. Unfortunately, double bass players can be hard to come by and good ones tend to be in demand and pretty busy.

Double basses are very big and a lot harder to move around than a ukulele (or five ukuleles for that matter) so even if you find a player in your area, you may not be able to entice them into hauling around the big fiddle just to play with a bunch of ukuleles. However, I've often thought that playing bass with a ukulele group is similar in some ways to playing with a bluegrass group, so if there are bluegrass players or jam sessions in your area you might have some luck asking around to see if there are any bass players who may be interested in joining you.

Electric bass guitars are, of course, much more common these days, as are the folks who play them. You may have a much easier time finding an electric bass player who would like to join you, especially a beginner or intermediate player who is looking for a low pressure playing experience and some fairly easy songs to play.

If any of the members of your uke group play guitar (which is likely) they may also play some bass or even be willing to give it

a try as the switch from guitar to bass is a fairly easy one. Many famous and successful electric bass players (including Sir Paul McCartney) started out as guitarists and were "drafted" into becoming bass players simply because one was needed at the time. This scenario has a long and noble history in pop music.

When adding an electric bass to a uke group it's very important to keep the volume at an appropriate level and find a tone that is suitable. When I play electric bass I generally use flatwound strings and pluck them with my fingers rather than a pick to get a smooth, deep sound not unlike my upright bass. No matter what equipment or technique your bass player uses, the tone should compliment and support the other instruments and never overpower them or serve as a distraction to the overall group sound.

There are several other "exotic" choices for a bass instrument you may also consider.

Acoustic bass guitars have become quite popular in recent years and are widely available. These are essentially large acoustic guitars that are strung, tuned and played like an electric bass. They can be played without amplification and while they are not nearly as loud as the double bass, their acoustic volume may be sufficient for playing along with a small or medium sized group of ukulele players. In most cases these instruments have to be

amplified for live performances and nearly all models include a built in pickup for this purpose. Acoustic bass guitars also blend visually with ukes and the Ukulele Orchestra of Great Britain has always included one in their instrumentation, referring to it as a "bass ukulele".

Nowadays there *are* actual bass ukuleles which are essentially baritone-sized ukes that have been modified so they can be strung with special synthetic strings that allow them to be tuned like a bass. Until recently these were only made on a custom basis by a few individual builders, but Kala has introduced a new production model using the same principals. It remains to be seen whether or not these instruments will catch on as they don't produce enough sound for unamplified performance, but for someone like me who plays both ukulele and bass it's an attractive concept. The portability is a big plus although it's somewhat mitigated by the need to carry an amplifier.

A somewhat older invention is the Ashbory bass which was introduced in the 1980's and is currently produced by Fender. This is a very small, solidbody electric bass with silicone strings, a fretless fingerboard and a piezo pickup system. The Ashbory bass is not much bigger than a ukulele and it seems to have made its way into several ukulele based performances for this reason. It's compact size and uncanny ability to mimic the sound of an amplified double bass has

helped it maintain a small but loyal following. However, the tiny fretless fingerboard and somewhat sticky silicone strings can be daunting at first. Even an experienced bassist will find that the Ashbory bass really takes some getting used to. I didn't keep mine for very long, although I've entertained the thought of getting another one just for uke gatherings and travel.

I've also seen some ukulele groups that utilize the single string washtub or "tea chest" bass. While I can appreciate the fun in building and playing a homemade folk instrument, as a serious bassist I can't recommend these as their generally random pitch will not go far in enhancing your ukulele group's sound or reputation. The same can be said for the inexpensive upright basses made from a cardboard box that have appeared on the market in recent years.

There are a surprising number of stringed bass instruments that I haven't mentioned including ethnic instruments like the contrabass balalaika and the berda (bass tambura) and domestic novelties from the early 20th century like the mandobass and the Regal Bassoguitar, but I've covered the main instruments available today.

More important than the instrument perhaps is the style of the player. For the most part simple and supportive bass lines work best, although an accomplished player will find

opportunities to add a bit of spice to a performance and I'm not unaccustomed to playing a bass solo while backed by the sound of several softly strummed ukuleles.

If you are playing any well known pop or rock tunes your bass player may find that they have to alter the original bass part to accommodate a different key, feel or arrangement. My uke group had a session in which we played only songs by the Beatles and in almost every case I had to alter the original bass part to some degree.

If you do decide to add a bass player to your group, don't be surprised if they start playing ukulele too. I've discovered that there are a significant number of bass players who also play the uke. Lyle Ritz has had a very successful career playing both instruments and even the aforementioned Paul McCartney has been strumming one in concert lately as a tribute to his uke-loving friend and former band mate George Harrison.

Perhaps it's a propensity for four strings, but even if they never succumb to the charms of the ukulele I'm sure you'll come to appreciate your bass player's role in supporting your ukulele group's performances.

Steve Boisen is one half of the Barnkickers and producer of the ukulele compilation CD "Square Pegs & Round Holes", a fundraising project to support the American Asperger's Association. He is also a freelance bass player and founder of the Tampa Bay Ukulele Society. Steve can be reached at:

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Wild Child Embroidery Made Our Hats!

Chuck Wilson of Wild Child made the **ukulele player** hats you see on the right.

These hats have our magazine logo embroidered on a high-quality ball cap. They look great and feel comfortable. The hat is rugged and has a one-size fits all hat band.

We only use them for promotional purposes, so, not many people have them. But Chuck did such a fantastic job and they look absolutely fabulous! The people that do have 'em won't part with 'em!

Meanwhile, if you want hats for your club, your festival, or your band, talk with Chuck. He does great work at affordable prices.

Wild Child totally ROCKS!!!

Chuck makes the "Uke Thong" you see pictured on the right.

The Uke Thong prevents you from dropping your uke while playing so you can concentrate on your chops rather than holding onto your ukulele.

You don't want to let go of your uke, but when you want to play fast, the Uke Thong is a valuable tool to have around, and it takes up almost no space in your uke case or gadget bag.

Check out the Uke Thong at the Wild Child Embroidery website.



The Barnkickers - Steve Boisen and Amanda in **ukulele player** hats.



Wild Child Embroidery
816-822-9829

chuck15@mindspring.com
<http://home.mindspring.com/~chuck15/>

Custom orders from 1 to 1000



"thejumpingflea"

Matt Dahlberg, "thejumpingflea" on the ukulele forums, is in the Up & Coming Spotlight this issue.

If you have not heard of Matt, you can get to know him at "thejumpingflea.net", Matt's website.

I have been watching Matt's video clips and listening to him play music for about a year now. He has posted many videos featuring complex strums, finger-picking, and other techniques that some take years to master and he has exhibited good musical maturity.

In recent days, Matt received a beautiful new ukulele from Chuck Moore of Moore Bettah Ukes. Matt video-taped a review of the ukulele and proved that he can do more than play the ukulele, he is a well-developed performer and a pretty good reviewer, too.

Now that Matt is gigging and teaching ukulele workshops I feel the timing is right to introduce the him global community of ukulele players.

I am keeping an eye on Matt because I fully expect him to grow to "star status" as a

musician and entertainer. In a few short years and my guess is thousands of hours practicing, he has succeeded in playing most of Jake Shimabukuro's song catalog with great precision and timing. I don't think he'll let a little recognition go to his head, either.

The picture on the right is Matt actually standing in his practice room at home. I extracted him from that scene and "PhotoShopped" him into an Hawaiian beach (couldn't resist). I figure, where else should a ukulele player be?

Q: How long have you played ukulele? How old were you when you started playing?

A: I started playing the uke when I was on my Grandfathers boat up in British Colombia. It was raining and my gameboy had run out of batteries... So, I picked up my grandpas \$20 Hilo ukulele! I didn't take the instrument and music very seriously until I saw Jake Shimabukuro when I was 16. And at that point I realized that this instrument was capable of playing anything. Now I am 19 and have been playing the uke daily since.

Q: Did you play any other



instruments prior to taking up ukulele?

A: I took piano lessons for three years in Elementary school. I then played Clarinet and Alto Saxophone for five years in my schools marching, jazz and ensemble bands.

Q: You are playing some gigs as a single performer, have you considered putting together a band? If so, what genre of music would you play?

A: I'd love to put together a band. I have performed a few times with a local band called Uku the Mighty and I have had loved those experiences. I'd love to play all sorts of genres, especially jazz.

Q: I see from your website that you teach private classes and workshops. How long have you been doing that?

A: Not very long! I just began teaching this past summer.

Q: Have you played any festivals yet?

A: This last September I played at the Mukilteo Lighthouse Festival. It was an incredible experience and I hope to do it again next year.

Q: I know that you have a Moore Bettah ukulele and did a review of it, what other ukuleles do you own?

A: Oh boy, I own too many ukuleles. I suffer from advanced stages of UAS (Ukulele Acquisition Syndrome). My collection includes 14 different ukes. My sopranos include an Applause UAE20, a 'Tiki' Flea, a Lanikai LU-21, an old Harmony uke that is my grandfathers and my custom Mike Periera. I only own one concert, a Kamaka Concert Deluxe that I had signed by Herb Ohta. My tenors include, a Kala KA-T, a Lanikai 6 string, a Fluke, a Kanile'a Custom T, and my newest treasure; a Moore Bettah "Not So Basic" ukulele. I have a single baritone, which is an Amigo, and also have a Tangi "Manini" Sopranino. I have a Bushman Jenny Pineapple that I am giving away in a contest on Ukulele Underground too.

Q: What equipment do you use to record music? And Video?

A: For recording audio I use a Zoom H2 condenser microphone primarily, but I also have a Toneport UX2 that I

use for electric instruments. For the video I just use the built in camera on my Macbook. I use iMovie and Garageband for all my video and audio productions.

Q: Tell me about MukTown Studios.

A: It is funny you should ask that actually. MukTown Studios really doesn't exist. When I made my Myspace a couple years ago, the url Myspace/thejumpinglea was already taken. I thought about what I could use and made up MukTown Studios. (I live in Mukilteo, and a nickname for it is MukTown) I figured when I record an album I would use that as a label for myself. As of now though, it means nothing.

Q: When will we see and hear an album? Do you have any plans at this point?

A: I'd love to make an album, but I feel that I am not quite at the level I need to be to make one. I hope to have something done within the next year or so.

Editor's Note: Having been a studio musician and playing with a lot of people over the years, I think Matt is ready to make the plunge and complete an album. Growth beyond his present level will be facilitated in doing so.

Q: Jake Shimabukuro is obviously a big influence. Who are some of your other influences?

A: Jake is the artist that got my attention to what you can do

with an ukulele. He's been the largest influence to me musically. Dominic Pieranunzio has been a great mentor to me, and has challenged my playing to improve. A close family friend and bandleader of Uku the Mighty, John Moen, has been one of the largest influences of my music. He is an outstanding musician that I have learned a great deal from him. My grandpa Bill originally turned me to the ukulele and he has pushed me to expand on my musical knowledge and experiences. Also, Chuck Moore, of Moore Bettah Ukes has helped me grow and mature not only as a musician, but as a person as well. The message boards at Ukulele Underground has been a major influence to me. I have made so many friendships and learned so much from the knowledge there.

Q: Have you tried your hand at songwriting?

A: Not as much as I'd like to. I am taking various music classes in college in hopes of expanding on my knowledge and improving my songwriting.

Q: How many videos do you have on YouTube at this point?

A: I have 35 videos uploaded.

Q: I have watched many of your videos. I don't recall any with vocals. Do you sing, too?

A: I am a terrible vocalist. I would love to improve on my vocals and include it in my playing, but for now I am only

an instrumentalist.

Q: How long have you used the moniker "The Jumping Flea"?

A: I've been using "The Jumping Flea" for years now. It's funny, it actually started on a Star Wars message board where I thought of the screen name "thejumpingflea". I was trying to think of a name that involved the ukulele, when I discovered that the English translation of ukulele is "jumping flea". It just stuck after that!

Q: How long have you had the website "thejumpingflea.net"?

A: I have had the website for just under a year now.

Q: And your MySpace site, how many MySpace "Friends" do you have?

A: My Myspace has only 26 friends! I haven't been using my Myspace recently.

Q: You have a "Facebook" site also. Which do you find gets the most traffic?

A: My facebook by far gets the most traffic. I am much more active in posting on that site.

Q: Four-hundred views in just two days. That is pretty impressive. Do you know how many "hits" total that you have?

A: I couldn't believe that myself! Thank you to everyone that has watched my videos online! According to Youtube, my video views have just topped 20,000.

Q: What are your future plans? Do you have any musical goals?

A: I hope to get my degree in Music and find a school that will allow me to emphasize my education on the ukulele. My goals right now are to grow and learn as much as I can with music. I have so much to learn and I am just excited to see what happens.

Thank you so much for the interview. The ukulele and music has helped me deal with some tough things in high school. I had multiple knee surgeries my Jr. and Sr. year and had to give up many of the things I loved to do. Throughout all that I learned that in missing out on so much I had actually gained a new passion in music and more specifically, the ukulele.

Thanks for the interview, Matt.

SONG SHARKS...

In the remaining space I have on this page, I just want to put something of benefit here for artists young and old.

If you have songs posted on MySpace, YouTube, or any other online community or social networking site, it is possible that you will be approached at some time or another by people wanting to give you an "opportunity" to be included in a project, recording deal, or song "placement".

Genuine opportunities exist, but there are lots of what the industry calls "song sharks" out there. They talk a good show, but most are not there to help you, they are there to exploit you.

If any organization or company wants your songs, or wants to give you a contract or "shop" your music, and they ASK FOR MONEY UPFRONT, run the other way. Real record deals and talent scouts do exist. Real "song placement" deals also exist.

Record labels and producers make their money from placing your songs or selling your albums. If they are asking for money to "shop" your material, then they are not legit. Sure, they are "legal", but they are totally unethical and most likely your songs will just sit on a shelf.

Song Sharks ultimate goal is to get YOUR MONEY. They don't spend energy shopping your material, they spend energy swindling you out of money. Then, they move onto the next sucker.

Music is a business and, as such, it is all about making money. Record labels are not as enthusiastic about artistry as they are about making money. In times like these, there are far more song sharks out there than there are record deals.

Young talents like Matt are just the sort of people that the song sharks want. If anyone asks for money "up front", just say no.

Backup Your Files

With all of the great gear available today, it's easy to get into all the high-tech bells and whistles and forget some basic fundamentals.

Don't take for granted all those digital recorders out there. Accidents happen. People over-write files, media cards and hard drives fail.

If you are working on an important project, be on the safe side. Make backups of everything on your hard drive recorder. If you use a system like the "Zoom H4", for example, don't assume that your SD card is safe because you can remove it and use another one if that one develops a problem.

The beauty of recording digitally is that to a computer, it's all just a bunch of ones and zeros. You can copy it a multitude of ways. I like dragging a copy to my laptop hard drive or an external backup drive, but, to do that, I had to learn where the files are stored on the media card and the hard drive in the recording unit and I had to copy the index file, too, or the data-files are worthless.

Most recorders have a backup feature built-in. Learn how to use it by doing a few test backups and restores. Don't wait until you MUST recover from an issue and then screw up and lose everything.

It's better to be safe than sorry.



Got Uke?



You can find Kala Ukuleles at
www.ukeladymusic.com





Oscar Schmidt OU-7T

Tom Ferrone and I have planned for me to review an Oscar Schmidt OU-7T, curly mango tenor ukulele for a while.

I just received this ukulele last week. This one is a prototype, of sorts. It is a one-of-a-kind model. Tom calls it "A work in progress" because it is not the standard OU-7 mango uke.

This OU-7T has a larger than production sound hole and a few minor tweaks that make it a totally unique instrument.

When I opened the box Tom sent me, the first thing that struck me was how beautiful the grain is on this ukulele. The high-gloss finish looked beautiful and the curly mango looked fantastic trimmed in abalone binding.

This uke's neck has a rosewood fretboard and snowflake inlaid "dots" on the fifth, seventh, tenth, twelfth, and fifteenth frets. There are also little dots on the top edge of the neck to facilitate playing up the neck.

There is a rosewood bridge on this ukulele and a synthetic nut and saddle.

Grover sealed-gear tuners make quick work of tuning and

this uke stays in tune quite well.

The headstock has a pearl Oscar Schmidt logo that gives it a classy look. The tuner "buttons" are black and look great in contrast with the curly mango.

The sound hole rosette is abalone, like the body's binding and really compliments the uke.

Fit and finish is excellent on this ukulele and the neck is smooth as silk. The frets are trimmed perfectly and there are no sharp edges.

The action is low and fast. I don't hear any buzzing on the strings no matter where on the neck I play. The D'Addario strings sound great and sustain well. They are an excellent choice for this uke.

You can see from the photographs in the right column that this ukulele has a perfectly book-matched body. The wood grain is beautiful and there is a lot of curl. The back is spalted a bit and has an interesting pattern in it. The front has an interesting center stripe that really looks nice.

Playing this ukulele is a pleasure and I love the tone. The sound hole is over-sized compared to



the current production model of this ukulele. The result is that it is louder yet still retains the sweet voice for which the OU-7 is known.

We are giving away this ukulele to one lucky reader. Since it is a one-of-a-kind, you will definitely want to keep it.

This ukulele is a winner.



Rick Turner

Compass Rose Ukuleles

This issue's luthier spotlight is the man behind Compass Rose ukuleles and guitars, the master of innovation, Rick Turner.

Rick is a musician and a tinkerer. You know the type, he can see clever ideas and ways to improve things just by some natural inclination. Like the old saying, if anyone could "build a better mouse-trap" I have no doubt that Rick Turner is the man that can do it.

Rick played music on the East coast, but somehow he managed to make his way to the West coast and wound up making electric guitars. He made his own electric guitar pickups and I'll let Rick explain that in a short bit here.

What Rick did was SEE things a little differently. He was a visionary and was willing to experiment rather than lock himself into methods that the industry considered normal. It is that thinking that lead him to build Compass Rose Guitars and Ukuleles.

In Compass Rose Guitars and Ukes, Rick combines the best of olde-world tradition with Space Age technology, building acoustic instruments with the

finest tone-woods and using internal bracing made from carbon-fiber. The result is a much more lively sound-board and a sweet sounding instrument with great volume.

Loud isn't everything, which of course explains the popularity of acoustic instruments. That is why to this day, Rick is still looking at his guitars with a critical eye and listening with a critical ear. If there is a way to improve tone and performance, he'll find it and refine it.

I present to you, Rick Turner in his own words...

Q: Your website describes you as follows:

"Rick Turner started out as a music-lover and amateur East Coast musician, a self-described "espresso drinking, beret wearing, poetry reading, bongo playing" pre-hippie."

When Did you decide you wanted to go from "amateur East Coast musician" to professional luthier?

A: It was really almost simultaneous. I started teaching myself bits and piece of what we now know of as "lutherie" in



about 1961 when I bought a nice Fairbanks and Cole open backed 5 string banjo in an antique store in Marblehead, Massachusetts and stripped it and refinished it...in varnish.

I must have been ahead of the curve on my choice of finishes! Actually, it was because I'd grown up with wooden boats. When I got a Harmony Stella twelve-string guitar (senior year in high school) I refinished it, made a couple of copper pickguards for it, and did some ivory (from piano keys) inlay in the fingerboard.

When I got to Boston University in 1962 I met a couple of like minded classmates, and we fell right into the whole coffee house folk scene there as sort of the new kids on the block. Within

a couple of years, we were right in the thick of it living in Cambridge with neighbors like Richard and Mimi Farina, Tom Rush, the Kweskin Jug Band, Taj Mahal, and the action in the coffee houses and concert halls was really something. I got to see Sonny and Brownie, Bill Monroe, Flatt and Scruggs, Joseph Spence, John Hurt, Skip James, Roscoe Holcomb, and on and on.

I worked retail in a music store, did repairs on the side, and in 1965 landed the gig of backup guitar player with Ian and Sylvia and played coast to coast in the US and Canada. We played amazing venues from Symphony Hall in Boston to Lincoln Center in New York to Orchestra Hall in Chicago, the Newport Folk Festival, the Hollywood Bowl, and dozens and dozens of colleges.

Q: So, you started all of this with hand-wrapping your own pickups? Do you still make your own pickups or have them made to your spec, or have you switched to commercially available pickups?

A: I started literally hand winding pickups in 1968 when I moved out to Inverness Park, CA from the Village in New York. I'd switched from all being an all acoustic to a mostly electric guy, and I'd gotten into heavily modding my electric guitars. I knew Dan Armstrong in New York, too, and when I saw him making pickups with the help of Bill Lawrence, I thought, "Hey, I can do that, too..." And so I did.

Yes, I still wind most of my own on a vintage Coweco "Laboratory Model" coil winder. It's the last of the pre-microprocessor controlled machines, and it's the height of change gears and cams technology.

Q: I understand the name "Renaissance Guitars", where did you get the name "Compass Rose"?

A: I had an image of what is now our soundhole rosette... the traditional mariners' compass rose, and thought it would translate well as a decorative element on the ukes. It has nice connotations from the great era of seafaring men and discovery, and I thought that related nicely to the idea of the Spanish and then Portuguese coming to the "Sandwich Isles" ...Hawaii.

I'd originally wanted to see if I could inlay a magnet into the ukes and find a balanced suspension point...somewhere on the fingerboard cantilever would be perfect...and then by suspending the uke, the peghead would swing and point North, turning the whole instrument into a compass.. It didn't work, but it was a good piece of conceptual art! It did lead to the motto, "Find your way home with a Compass Rose ukulele." And for me, it almost worked! I had a fabulous 2½ year relationship with a woman in Tasmania who found me through my own Compass Rose uke.

Q: The website shows guitars

and tenor ukuleles. Do you make other sizes in addition to tenor ukes?

A: I teach a course in making a pineapple soprano uke in four days, and I am planning a more guitar-shaped concert uke design. It'll have 14 frets to the body and our cantilevered fingerboard. It's not quite ready for prime time, but I hope to get the first ones out in 2010.

Q: What pickups do you put in them when someone wants an acoustic/electric uke?

A: I'm a part-owner of a company, D-TAR (Duncan Turner Acoustic Research) with the folks at Seymour Duncan Pickups. We have a pickup called the "Timberline" that I really like in ukes. It's incredibly natural sounding with a lot of headroom and no quack, and it simply sounds like the uke.

Q: Compass Rose guitars have carbon-fiber bracing. Do you also brace your ukuleles with that same material?

A: We put in a little bit of CF on the lateral top brace above the soundhole where we found a bit of a tendency for the tops to rise a bit, and we put a nice piece of 1/8" x 1/2" CF under the fingerboard extension and up the neck a couple of inches to support the cantilever. I've made a couple of ukes where I take it farther... CF topped balsa back braces and center seam reinforcement, CF flying buttresses, etc.; this is how I do my guitars, but with spruce instead of the CF.

Q: Am I mistaken or do your Compass Rose guitars have bolt-on necks?

A: Very! The neck sits on a kind of tripod of bolts between the face of the heel and the body. The fingerboard cantilevers over the top and doesn't touch it. You can adjust the tilt of the neck and therefore the action with a couple of Allen wrenches. It takes all of five seconds to change the action...literally to reset the neck angle.

Q: Your website says that your ukes have flat fingerboards. Have you considered making radius-curved necks?

A: We have considered it, and I'll just have to try one to see how I like it.

Q: Do you keep a stock of ukuleles onhand or are they "made to order"?

A: We are trying desperately to hang onto a few at any given moment so we have instruments to show at the NAMM show, at festivals, at gigs, etc. It's hard to get ahead, though. I do have my own very fancy koa Compass Rose uke with a full abalone purfling job, and I've dinged it up enough so I can't possibly sell it! It has a neck made from mahogany scavenged from Bob Hope's pool side bar.

Q: What is the average "wait-time" for a tenor uke?

A: There are usually dealers who have them in stock, but if you order a custom-made one,

we're looking at three to four months. It's really a matter of our scheduling it into normal batches. Custom for us is often a standard build but done with special woods and/or binding and purflings; the basic construction is very much the same as production. I do make the occasional exotic... the ones with the balsa and CF bracing, etc., and they do take a while because I have to fight for the time to build them.

Q: How does that compare to guitar? Are your guitars "made to order", or is there stock onhand?

A: The guitars are really made to order, even ones that go to dealers. make fewer than six a year now, though I'd like to pull back from other projects and kick that up to ten or twelve.

Q: Has anyone bought a matching Compass Rose guitar and ukulele?

A: No, but that's a great idea! Maybe I'll have to do that for myself next year...

Q: What "celebrities" are playing Compass Rose guitars and ukes?

A: I think our biggest celebrity uke clients would be Ingrid Michaelson and her accompanist Allie Moss. Lindsey Buckingham also has one.

Q: I have seen retailers selling your guitars. How many retailers are carrying your guitars? and your ukulele?

A: The Compass Rose line is pretty exclusive compared to our Renaissance and Rick Turner products. We have just a very few dealers for our fully acoustic instruments.

Q: It has been said that acoustic guitars are pretty much built the same way they were in the "glory days" (1920-30s). How about ukuleles?

A: That's an interesting one... We modern builders are actually held to higher standards than ever for fit and finish, and we also have to build a bit more robustly because people get really weird about their ukes starting to look like potato chips the way so many vintage ukes look. Of course, the gold standard is C.F.Martin for fit and finish, and I think that many modern builders can make guitars and ukes to that standard, especially the established boutique companies and experienced individual luthiers. A lot of the old ukes are pretty funky, really. We gloss over all that on the old ones, but new ones better be really good. I think there are probably more people making really good ukes now than ever.

Q: What innovations do you see coming down the road in the future?

A: More carbon fiber. Better amplification. Maybe decent water borne finishes.

Q: Do you have any future developments that you can share with us?



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

A: Well, I'm looking into carbon fiber again. I have a long history of working with the stuff; I got the first patent on molded CF necks back in 1978; I use it with wood quite a bit. It's time for me to get back into molded stuff, I think. I want to go deeper into the CF topped balsa bracing thing... kind of a take off on Greg Smallman's work on classical guitars. And yes, the 14 fret concert uke...

Q: Do you think that you will ever retire?

A: I doubt it. For one thing, I can't afford to! But even if I could, I'll keep on building instruments and teaching, which I've come to really love. My short courses... Build a Uke or Mandolin in Four Days... are really fun... intense but fun, and I'm getting more and more requests to teach guitar making.

Teaching well is a whole other skill set, and even though I started with the course back in the early 1990s (and then took a long break from it), I learn more about teaching and lutherie every time I have a session. Just learning how to explain things in simple but accurate language is a real challenge.

Thanks for a fascinating interview Rick.

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Mic That Uke!

When I play on stage, I prefer a guitar or ukulele with a pickup for convenience, but that is not necessarily the best "sounding" instrument.

If you have spent your hard-earned money on a Santo reproduction from Mike DaSilva, for example, or a Compass Rose uke and don't have a pickup in it, then how you mic your instrument can make or break your recordings.

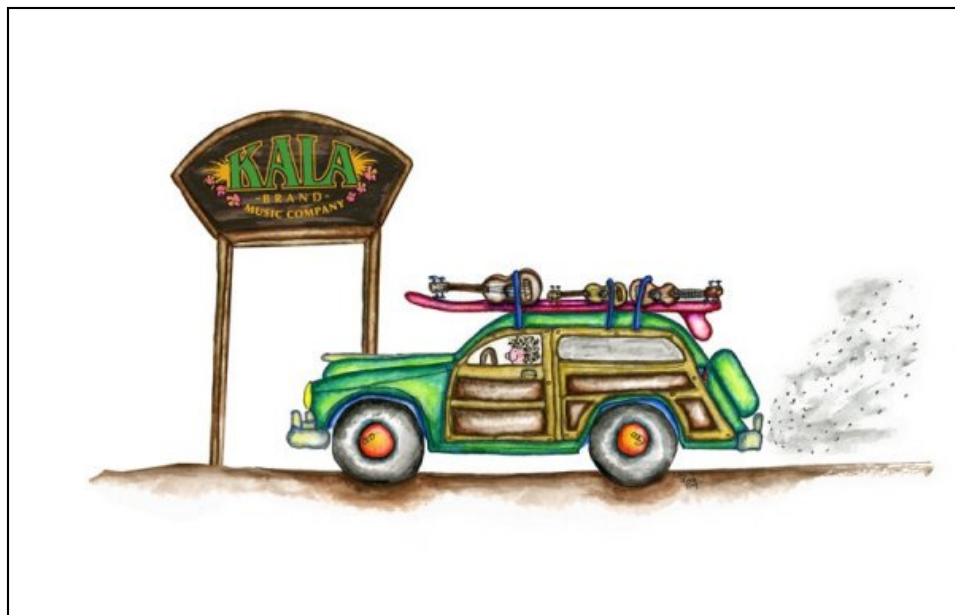
Having recorded in studios and at home since the late 1970s, I have tried to learn a few tricks from the gurus that make all those superb acoustic recordings.

One trick I learned in the 1980s was to mic a guitar or ukulele in two places. Using a directional mic, like a Shure SM-57, point it at the bridge of your instrument. Position a second mic off-axis near the twelfth fret of the instrument.

Because the second mic is off-axis, it doesn't cause "phasing" issues with the other mic (think of it as signals that compete with each other).

With this positioning combination, you get the best volume (from the bridge mic) and best tone (from the twelfth fret mic).

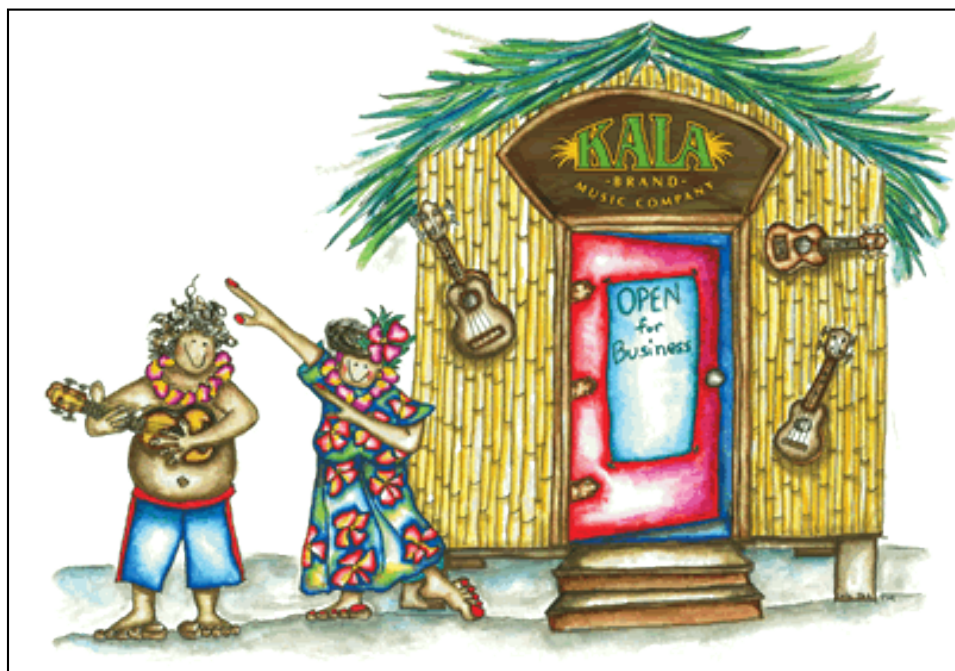
With the high quality of condenser mics today, you should be able to use this tip and get great recordings.



GOT UKE?



*You can find Kala Ukuleles at
www.ukeladymusic.com*



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You read about the Kala KA-SSTU-T ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

Thanks for reading **ukulele player**
and thanks to Kala Ukuleles for their support.



Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
 or e-mail me at this address:
mickey@tricornpublications.com
 We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
 weekly daytime meeting, monthly evening meeting
 email: pat@azukulele.com
 website: azukulele.com

Tucson Ukesters

Tucson, AZ
 Meet weekly - usually on Monday afternoon
 Contact: Kristi
twoazin@comcast.net

California

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
 contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
 (760) 458-6656
 300 Carlsbad Village Dr.
 Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.



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<http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

email=petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Each meeting will start with a group lesson followed by an informal jam session
for players of all levels. Everyone gets a chance to call a few tunes.

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

KentuckianaUkes@yahoo.com

Minnesota

StrumMn ukulele players

<http://strummn.nexo.com/>

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

Ukulele Clubs continued

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

www.lowcountrystrummers.com **e-mail** lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vyhna@sover.net

Meets on the second and fourth Mondays of each month.

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

Ukulele Clubs continued

The Portland Arms Cambridge CB4 3BAIf
If you're cuckoo about ukes come and join us.
<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury
Tuesdays evenings from 7.00pm
The Institute, Station Road, Sudbury Suffolk CO10 2SP
Beginners Welcome

Uke Wednesday Jam
Every Wednesday 7 till closing Downstairs @ The Royal George
Charing Cross Road, London, WC2H 0EA, U.K.
contact: Quinc email: qnc@qnctv.com
<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room
at The New Billesley Pub, Brook Lane, Kings Heath,
Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:
jay.eyebigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always
welcome. contact Simon at simonb250@hotmail.com
<http://ukuleleexpress.blogspot.com>

Whickham & District Social Club

Simonside View, Whickham, Newcastle Upon Tyne, NE16 4AQ.
We meet every 2nd Wednesday 7:30 PM to 9:30 PM.
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm
The Exmouth Arms, Bath Rd
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For
full details visit: www.ukeglos.co.uk
<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele
Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.
<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.
Visit Facebook Brighton Ukulele Sundays for more details.

Ukulele Clubs continued

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,

EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.

The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredsedge@yahoo.co.uk.

Blog: www.ukenights.blogspot.com

(for songbooks, directions and more. Beginners very welcome)

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Ukulele Clubs continued

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en

Madrid"/"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon -
stay tuned!



USA

Lone Star Ukulele Festival

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.

more information coming soon.

Hawaii State Society of Washington, DC

Oct 9-11, 2009.

Herb Ohta, Jr. and Keale are the ukulele players that we are featuring as the ukulele instructors.

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

London Uke Festival And World Record Smash!!!

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon of entertainment with bands, food, drink, very special guests and a charity money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at qnc@qnctv.com

20th June: Noon till 6pm,

France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com



Making beautiful music is your passion, helping you do it is ours.



This year edition will happen on July 4th with :
Kelli Rae Powell (USA) www.myspace.com/kelliraepowell
Tim Sweeney (USA) <http://www.timsweeney.us/>
Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling
Patti Plinko and her Boy (UK)
www.myspace.com/pattiplinkoandherboy
Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

touring from Holland to Istanbul - this summer...
www.vonck-vlam.eu
Check out the Website... that's great entertainment!

WORLD MUSIC DAY at Auburn Preserve Park

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:
NUKED UKES
loy@foothill.net

Announcing a new Meetup for The Tampa Bay Ukulele Society!

What: Tampa Bay Ukulele Society presents "open mic"
at New Harmony Coffee & Tea
When: August 29, 2009 2:00 PM
Where:
New Harmony Coffee & Tea
1949 Drew Street
Clearwater, FL 33765



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

German Village Music Haus

We Sell Ukuleles

expert setups for your fine
ukuleles and guitars.

350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.

www.gvmh.com

(614) 228-8467

email: info@gvmh.com



<http://www.ukecast.com/mp3/>

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>